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Leucino should be at most considered as a forerunner. There is no evidence whatever of a causal connection between him and the *Burlador*. However, when the play of Cueva is considered *as a whole*, it may be stated with full justification that the *Comedia del Infamador* contains an important preliminary sketch of the now traditional *Don Juan*, a sketch which the author of the *Burlador* may have known or not.

Neither should the term sketch be taken to imply too much. It would be idle to claim that the play presents anything like a distinct outline of the later *Burlador*. That would be too much to expect from Cueva, who is natural and effective only by accident, and whose very success in endowing certain characters with a kind of remorseless determination, seems to be only a result of his native awkwardness.¹⁴

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GEORGES DE SCUDÉRY'S LOST EPIC¹

Goujet (*Bibl. Fr.* xvii, 158) mentions that Georges de Scudéry announced and, probably, wrote an epic of which no manuscript or printed copy is known. Toinet² pays but little attention to this lost work; Batereau³ merely refers to it, while R. Reumann, in his thesis especially devoted to *De Scudéry als Epiker* (1912), neglects it altogether. If the manuscript of this lost epic still exists, the identification of its subject may help toward its discovery; if it is destroyed, or even if de Scudéry never wrote the poem, some light may be thrown on his literary activities and on his relations with Richelieu.

All that is known about this lost epic is derived from a poem

¹⁴It may be interesting to note that the name Tenorio is sworn by as early as 1574 (*Por vida de Tenorio!*) in González de Eslava's *Coloquios espirituales y sacramentales, Coloquio tercero*, México, 1610; reprinted by Joaquín García Icazbalceta, México, 1877.

¹I am indebted to Prof. G. L. van Roosbroeck for suggesting the subject of this note.

²*Quelques Recherches autour des Poèmes Héroïques-Epiques du Dix-Septième Siècle*, 1899 and 1907, I, p. 161-2 and II, p. 145.

³*Georges de Scudéry als Dramatiker*, 1902.

Discours de la France à Monseigneur le Cardinal Duc de Richelieu, après son retour de Nancy—forty pages of redundant flattery—which first appeared in the Anthology published by Boisrobert, the well-known *Sacrifice des Muses* (1635, p. 102 sq.) and was reprinted among de Scudéry's *Autres Œuvres* following his *La Mort de César* (1636). The text makes it clear that the hero of de Scudéry's epic was a Robert Le Grand, and that he belonged to Richelieu's ancestry:

. . . Elle (i. e. Calliope) se promet, tant elle a de courage,
De faire voir le bout de ce pénible ouvrage,
Que le Divin Ronsard n'osa que commencer,
Et pour ta seule gloire elle veut y penser.
Apprends que chaque jour cette Muse s'applique
A former le projet d'un *Poème héroïque*,
Sur les Maîtres de l'Art, qui n'aura rien des leurs.
Elle ébauche un dessein, apprête des couleurs;
Choisit dedans l'Histoire un *Héros de ta race*,
S'instruit de sa valeur et le suit à la trace;
Le tire du Sépulchre, afin que dans ses Vers
Il ne puisse finir qu'avecque l'Univers.
Le Sang Royal de Dreux, d'où vient ton origine,
Lui fournit à présent tout ce qu'elle imagine;
Et c'est *Robert le Grand* qu'elle veut élever,
Jusqu'où mortel que toi ne sçaurait arriver.

Toinet⁴ identifies this Robert *le Grand* with a Robert *le Fort*, who lived in the ninth century: "Robert le Fort était bien (as he already stated in *op. cit.*, I, pp. 161-2) le héros du poème que Scudéry rêvait d'écrire pour suppléer à la Franciade de Ronsard inachevée, mais cette épopée devait être intitulée Robert le Grand; il le dit expressément." Unfortunately this identification disagrees with de Scudéry's statements, for he declares that his hero belongs to "*le Sang Royal de Dreux*" and that his name is Robert *le Grand*. Nowhere does he mention a Robert *le Fort*. Moreover, Robert le Fort did not belong to the Maison de Dreux, and, although a fierce warrior, he is nowhere designated as le Grand.⁵ On the other hand, there existed a Count of Dreux, called Robert le Grand, a great warrior too, of royal blood, an ancestor of Richelieu, whose name and qualities correspond exactly to the description given by de

⁴ *Op. cit.*, II, p. 145.

⁵ He was entrusted by the King, Charles the Bald, with the government of the Duché, that is the territory between the Seine and the Loire.

Scudéry in his *Discours de la France*. It is Robert de France, called le Grand, fifth son of King Louis VI. In 1147 he took part in the Crusades and in 1158 served his brother, Louis le Jeune, against the English. He received the County of Dreux as an apanage around 1135. He founded the House of Dreux from which Richelieu claimed to descend. Georges de Scudéry, no doubt, gathered his information from André Du Chesne's *Histoire Généalogique des maisons de Dreux, Bar le Duc . . . Le Plessis, Richelieu, Broye et Château Vilain; avec les preuves*, which appeared in 1632, three years before de Scudéry's poem.⁶ Aubéry, in his *Histoire du Cardinal de Richelieu*, 1660, borrows his genealogical information from Du Chesne and traces Richelieu's genealogy as follows:

"Et François du Plessis III, du nom Seigneur de Richelieu, . . . , épousa pareillement Anne Le Roy, qui portait d'argent à la bande de gueules écartelé de Dreux, qui est déchiqueté d'or et d'azur à la bordure de gueules; d'autant qu'en qualité de petite-fille de deux princesses du Sang Royal de France, qui étaient Jeanne de Dreux la bisayeule et Aliénor de Dreux, sœur de Pierre de Dreux, dit Mauclerc, duc de Bretagne, elle aurait l'honneur de descendre en ligne directe de Robert de France, fils du Roy Louis le Gros, et d'Alix de Savoye, qui eut le Comté de Dreux pour apanage." Richelieu's descentance from the Counts of Dreux was through women. A little further, Aubéry also speaks of Louis du Plessis I du nom, Seigneur de Richelieu, . . . , who, "ayant dessein de soutenir ces hautes alliances, épousa Françoise de Rochechouart qui descendait aussi par femmes de Béatrix de Dreux, dame de Mathefelon, princesse du Sang Royal de France, et de Jeanne de Dreux, d'Alix de Dreux, autres princesses de la mesme Maison Royale." From all this it results that the hero of de Scudéry's unpublished epic was not Robert le Fort, living in the ninth century, but Robert le Grand, of the twelfth, Richelieu's

⁶ Cf. Moréri, *Dict. Hist.*—Article *Dreux; Succession Généalogique et Chronologique des Comtes de Dreux, sortis de la Maison Royale*. Nicéron, *Mémoires*, vii, p. 331, says: "On a reproché à Duchesne d'avoir composé la généalogie de Du Plessis-Richelieu, pour faire descendre de Louis le Gros par les femmes le Cardinal de ce nom; mais le Laboureur dans ses additions aux Mémoires de Castelnau, l'a fort bien justifié là-dessus. On peut même dire qu'il a fait la généalogie des principales maisons de France sans donner atteinte à la vérité."

ancestor. The promise of this poem was, no doubt, no mean way of flattering the powerful Cardinal. It shows that, already in 1635, de Scudéry was anxiously striving to capture his favor, and these attempts are in perfect accordance with his conduct in the Cid-quarrel, not fully two years later.

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GERMANISCHE WORTDEUTUNGEN

1. Gotisch *inn*, *inna*.

Neben der Präposition *in*, der bekanntlich griech. *ἐν* (oder *ἐνί*) und lat. *in* (aus älterem *en*) entspricht, liegen in allen älteren germanischen Sprachen zugehörige Bildungen mit doppeltem Nasal, vor allem die drei Adverbien:

(1) got. *inn* ('ein, hinein') = anord. *inn*, ahd., asächs., ags. *in(n)*. Während im Gotischen *in* und *inn* im wesentlichen noch scharf getrennt bleiben, tritt im Westgerm. überall mehr oder weniger Mischung ein. Vgl. z. B. das Schwanken der Heliand-Hss. zwischen *inn-* und *in-* (Gallée, *Asächs. Gram.*² § 148, 12); ahd. *inouon* (Dat. pl. von *inouua* 'Wohnort,' Otfr. III, 14, 75) neben *innouno* (Gen. pl., Otfr. IV, 4, 70); ags. *in(n)-orf* 'household goods,' *in(n)-ylfe* 'intestines.' Ein Verweis auf die eingehende Darstellung derartiger Berührungen bei J. Grimm, *Gramm.* II, 758-761 ist auch heute noch am Platze.

(2) got. *inna* 'innen, innerhalb' = anord. *inni*, ags. *inne*, as. ahd. *inna*.

(3) got. *innana* 'von innen, in das Innere' = anord. u. westgerm. (ags. as. ahd.) *innan* 'innen, innerhalb,' (*innana* : *inna* = *ûtana* 'von aussen, aussen, ausserhalb': *ûta* ausserhalb, draussen' u. a.)

Dazu kommt dann weiter im Gotischen der anscheinend altertümliche Komparativ *innuma* 'der innere,' das Adverb *innapro* 'von innen'; im Westgermanischen das Adj. *innar* 'inner,' die Steigerungsformen *innaror*, *innarost* usw.

Woher kommt der doppelte Nasal dieser Formen? Falk u. Torp im 'Wortschatz der German. Spracheinheit' (Ficks *Vgl. Wtb.* III, 1909) S. 25 erklären das Adv. *inn* 'hinein' als "*en* +